

white top wagons firing guns and waving a large banner "Theatre Tonight." Needless to say, the stunts usually drew a full house.

By 1873 the community badly needed the theatre building that had been started in 1862, and so efforts began anew to complete the building. However, a more central location was felt desirable, and so a site was secured near 145 North Main. The two stone walls that had previously been built were torn down and the materials used in the foundation of the new building. Work was finished in time for the winter season, and proceeds from five plays produced early in 1874 helped to defray costs of the building and some new scenery. The new building became known as the Heber Social Hall, and later was called the Old Hall.

Directing the new theatrical work in the Social Hall was a reorganized committee consisting of James Duke, president; John Crook, vice president; Charles N. Carroll, secretary; William H. Walker, musical director and Patrick Carroll, stage carpenter.

On January 13, 1874, the group produced "The Charcoal Burner," and "Bombastus Furico." January 27 the fare included "The Mistletoe Bough," and "Deaf as a Post." Produced on February 10 were "A Roland for an Oliver," and "The Toodles." Finally on March 10 they staged "The Rent Day," and "The Omnibus."

Some of the performers in these productions included James and John Duke, Charles N., Willard and Lottie Carroll, Sarah Murdoch, John Jordan, Thomas Hicken Jr., Joseph Cluff, William and Robert Lindsay, Annie R. Duke, Elizabeth Moulton Hicken, Emma Carlile, Alexander Fortie, John Galligher and Bessie Jordan.

Dramatic efforts in Heber were spearheaded by the Dramatic Association until October of 1884 when the group was dissolved and a new organization known as the Heber Dramatic Combination was formed. John Crook, Ira N. Jacobs, Alex Fortie, Henry Clegg and John W. Crook were officers of the group, which continued to use the old Social Hall for theatrical performances. A number of traveling companies passed through Heber during these years and made use of the theatre for performances. Fees at first were \$6 for use of the hall and scenery, and later this was reduced to \$5.

Because Heber audiences had taken advantage of dramatic and cultural events through the years the community became well known for appearances by traveling companies. Agents sought bookings in Heber because they knew the performances would be well received. Some of the more frequently appearing groups included the Courtney Morgan plays, the Moore-Ether Theatrical Company, the Great La Reno and the Ellison-White Chautauqua group who included Heber on their international circuit for many years.

One of the first projects of the officers of the new Combination was to add important new pieces of scenery to the Hall, including several scenes painted by W. C. Morris of Salt Lake City.



The old Smith home in Heber where many dances were held during the years on the second floor.

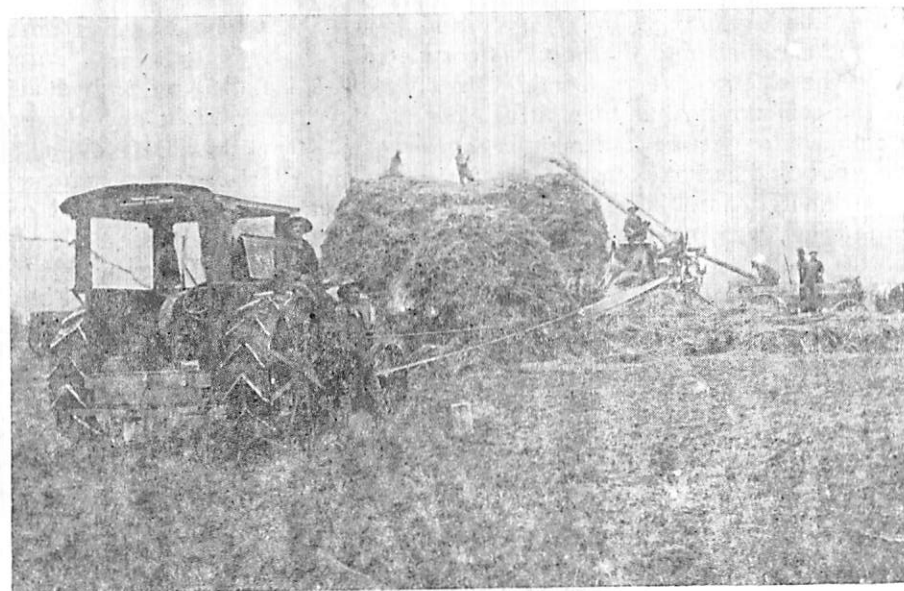
the famous "Bolton Choir" of England and performed on several occasions before Queen Victoria.

Through their training and interest in music, the Forties organized one of the first choirs in Heber Valley. The only music in the beginning was an old Sanky and Moody hymnal which Mr. Fortie had brought from Scotland. There was no organ or piano available for accompaniment, so Mr. Fortie would play the cornet and teach choir members the notes, and then play the cornet while the choir sang their numbers.

When Wasatch Stake was organized, Mr. Fortie became the first stake chorister. By this time an organ had been purchased and Jane H. Turner and Mary Bond were trained as accompanists for choirs and other singing.

Another early music leader in Heber was Roger Horrocks who played a bass viol, which he affectionately called his "Baby." Mr. Horrocks accompanied the choir singing, and provided music for many special programs and dances. Other popular musicians in early Heber included "Hen" Walker, Jim Wheeler and Will Murdock who played the banjo, violin and accordion, and Robert McKnight, a violinist. The Murdock brothers, Tom, Dave, Brig and Joe, along with Dick Duke and Edd Murdock were also popular dance musicians.

In addition to choir singing, music was primarily enjoyed for dancing parties. Orchestras or individual musicians traveled throughout the valley to play for dances and socials. The music for many years con-



Threshing time at Center Creek. Shown here are Albert Giles on the wheel of the old tractor, with Archie Briggs on the ground and James W. Lindsay on the thresher.

Threshing time in late summer or early fall also brought hard work and excitement to the farms. Most farmers would pool their efforts, and travel from farm to farm to complete the work. Threshing crews generally consisted of from 10 to 15 men.

For weeks in advance the women-folk would plan the food, and dishes would be borrowed and loaned all over the community. Pies, cakes and steamed puddings would be cooked for days before the men were scheduled to arrive. Then, when the threshing machines rolled into the fields, vegetables, meats, home made bread, pickles and jam were all added to the menu. The men who sat down to the tables put away the food almost as fast as the threshing machines ate up the bundles of wheat or oats in the fields. And, it seemed more than coincidence that the break-downs usually occurred at the places where the food was best.

However, life was more than just hard work for the farmers. In the evenings they enjoyed taking part in dramatics, in music and in sports. Center always boasted excellent ball teams, and some of the best players included the three Ryan brothers, Homer, Ern and Frank along with Jack and Alex Allison, Nels Miller, Virge Howe, Jim Lindsay Jr., and Orvis Call. Hugh W. Harvey was an excellent singer, and in company with Livingston Montgomery provided some of the musical highlights of the valley. He also took leading roles in dramatics along with the Cluff family. Dancing also occupied a large part of the social life, and people would travel from the community to community to enjoy dancing parties. Jim Wheeler, Henry Walker, William and Homer Ryan, Dick Duke, Ed

ELMER CLARENCE AND NANCY JANE JONES MAHONEY



Elmer Clarence Mahoney was born Sept. 13, 1866 in Coalville, Summit County, a son of Jeremiah H. and Ada Louisa Phippen Mahoney. He married Nancy Jane Jones on Jan. 9, 1888. Seven children born to them were Clarence Ray; Louris Vier; J. Rolla, Forest Erwin, Elmer Earnest, Elisha Rodney and Thelma. Elmer died July 8, 1934 in Center. Nancy Jane, who was born March 6, 1868 to Elisha and Sarah Ann Cummings Jones, died in Provo Nov. 18, 1944.

Elmer's father died in 1868 and his mother later married William Henry Walker. In about 1870 they moved to Heber. They lived here for some time and then moved up on the Provo River. Elmer and Jerry, his brother worked for different people in Kamas and at Moulton Ranch (Keetley). He hauled lumber out of the canyons east of Kamas with a four-horse team. While working at Moulton Ranch he met Nancy Jane Jones, who also worked there, and they were married. Elmer built a one-room house near his mother's place and they lived there until May, 1890, when they moved to the Ontario Drain Tunnel. While working here they saved their money and bought a farm at Center Creek, where they moved to in 1897.

Elmer and Nancy loved to dance, and this was their main social activity. They attended a dance in Center Ward just a month before Elmer died, walking to and from the dance hall, about a mile and a half.

He served as first counselor in the bishopric of the Center Ward for twenty-five years, first under Bishop William H. Harvey and then under Bishop Bennett Lindsay. He held this position at the time of his death.

People who knew Elmer Mahoney always

spoke highly of him. He was a man who kept his word whenever he made a bargain. One of his outstanding qualities was his promptness at meetings. He was late once—and turned around and went home.

Nancy Jane was born in a little two-room log house on the corner of what is now known as Third East and Center Street.

She made the habit of attending church regularly with her father who was crippled and needed her assistance. She also completed six grades of school in a rock school house where the First Ward Church now stands. In those days that was considered a good education, and so one summer she was allowed to teach a group of children near the Heber Grist Mill.

Her father died when she was just thirteen years old, leaving her mother with a large family to take care of, and so it was necessary for her to go out to find work to help her mother. She cooked and did housework at the William Moulton Ranch, The Henry Cluff Ranch, The Kimball Ranch, and for President William Cluff in Coalville.

She was married to Elmer by Judge Thomas H. Watson, in the same little house she was born in. They were later married in the Salt Lake Temple. They lived at the Walker Ranch on the Provo River until 1890, when they moved to the Ontario Drain Tunnel. This was her home until 1897, when they moved to the farm they had bought and paid for, situated about three and one half miles east of Heber, between Center Creek and Lake Creek. This was her home until 1934, when her husband died, and she moved to Heber.

During her life on the farm she was very active in the LDS Church. She was President of the YLMIA from 1905 until 1912. In 1914 she was named second counselor in the Relief Society and held this position until 1917 when she was made President of the Relief Society, a position which she held until 1934. She was also a Sunday School Teacher and Librarian and Treasurer in the MIA. All of these positions were held in the Center Ward.

After the death of her husband, she lived in Heber. During this time until her death she spent most of her time visiting with her children, and in working in the Salt Lake Temple.